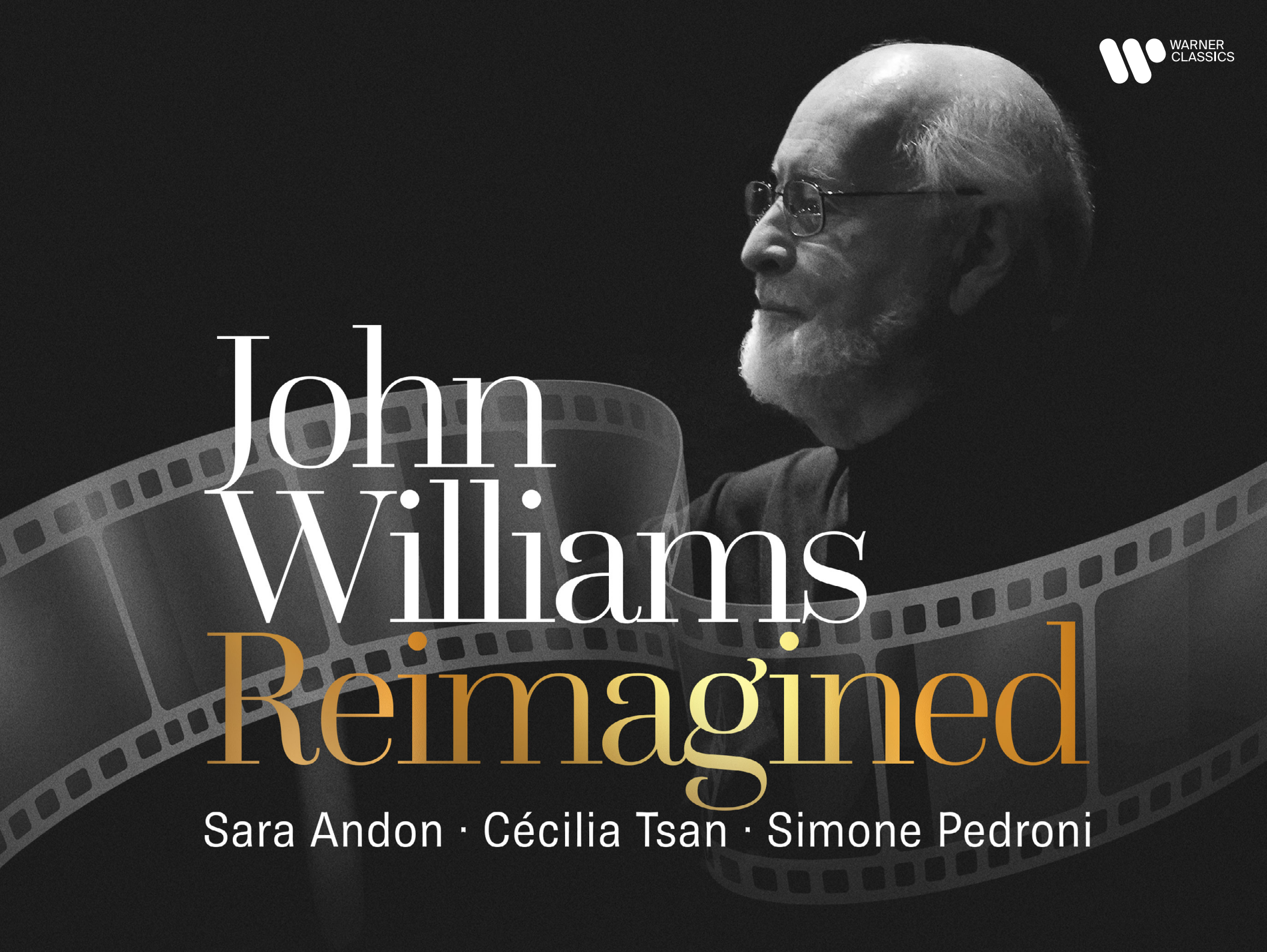
WARNER CLASSICS
John Williams
Reimagined
Sara Andon · Cécilia Tsan · Simone Pedroni

# Reimagined

## John Williams b.1932

| | | |
|---|---|---|
| 1 | **Princess Leia's Theme** from ***Star Wars*** | 5.01 |
| | **from *Jane Eyre*** | |
| 2 | **To Thornfield** | 2.07 |
| 3 | **Reunion** | 6.20 |
| | **from *Memoirs of a Geisha*** | |
| 4 | **Sayuri's Theme** | 4.05 |
| 5 | **A Dream Discarded** | 2.39 |
| 6 | **Going to School** | 3.04 |
| 7 | **In Search of Unicorns** from ***Images*** | 4.27 |
| | **from *The River*** | |
| 8 | **Growing Up** | 3.52 |
| 9 | **The Pony Ride** | 3.23 |
| 10 | **Love Theme** | 5.53 |
| 11 | **Young Friend's Farewell** | 3.31 |
| 12 | **Theme** from ***The Sugarland Express*** | 6.28 |
| 13 | **Elegy for Cello and Piano** | 7.21 |
| 14 | **The Reunion** from ***A.I. Artificial Intelligence*** | 10.14 |
| 15 | **Han Solo and the Princess** from ***The Empire Strikes Back*** | 6.14 |

| | | |
|---|---|---|
| | **from *Far and Away*** | |
| 16 | **County Galway – Joseph and Shannon – Blowing off Steam – Finale** | 8.04 |
| 17 | **The Fabelmans** | 2.28 |
| 18 | **Seven Years in Tibet** | 7.35 |
| 19 | **A Tree for My Bed from *Jurassic Park*** | 3.03 |
| 20 | **The Face of Pan from *Hook*** | 5.14 |
| 21 | **The Accidental Tourist** | 4.55 |
| 22 | **Theme from *Schindler's List*** | 4.05 |
| | **from *Harry Potter and the Prisoner of Azkaban*** | |
| 23 | **Double Trouble** | 1.35 |
| 24 | **A Window to the Past** | 4.38 |
| 25 | **Hagrid the Professor** | 1.53 |
| 26 | **Chasing Scabbers – Hagrid's Friendly Bird – The Snowball Fight** | 2.09 |
| 27 | **End Credits from *Dracula*** | 4.02 |

| | | |
|---|---|---|
| | **from *War Horse*** | |
| 28 | **Dartmoor 1912 – Bringing Joey Home and Bonding – The Death of Topthorn – Finale and The Homecoming** | 15.24 |
| 29 | **The Patriot** | 6.53 |
| 30 | **How Can I Remember? from *Sabrina*** | 3.01 |
| | **from *The Witches of Eastwick*** | |
| 31 | **The Tennis Game** | 2.57 |
| 32 | **The Seduction of Suki and The Ballroom Sequence** | 7.19 |
| 33 | **Devil's Dance** | 4.54 |
| 34 | **Over the Moon from *E.T. the Extra-Terrestrial*** | 2.15 |
| | | **167.03** |

## Music Composed by John Williams

**Sara Andon** *flute* (1–3, 7–12, 14–16, 19, 20, 23–34)
**Cécilia Tsan** *cello* (1–11, 13–16, 18, 20, 22, 28, 31–34)
**Simone Pedroni** *piano* (1–4, 6–34)
transcribed by **Simone Pedroni** (1–3, 7–12, 14–21, 23–34)
arranged by **John Williams** (4–6, 13, 22)

**Sara Andon** plays flute, alto flute, bass flute, piccolo and penny whistle.
**Simone Pedroni** plays a Steinway & Sons, Model D Concert Grand and is a Steinway Artist.

“Pianist Simone Pedroni, flutist Sara Andon, and cellist Cécilia Tsan have conceived, produced and recorded a new trio album of my music that brings me great joy. With their new arrangements and their particularly fine artistry, they have enhanced and elevated my music and I heartily recommend their recording to all who might enjoy this repertoire.”

John Williams

# John Williams Reimagined

A Note from **Robert Townson**

Producing this album and writing a liner note for it in 2024 is such an extraordinary privilege. In so many ways, it brings me full circle in my career. My introduction to film music began with John Williams and his score for *Star Wars* in May of 1977. John was 45 back then, and I was 11. I, along with millions of others around the world, was being introduced to the wonders of a symphony orchestra through this music. 47 years later, John Williams is the most nominated living Oscar recipient in the world, now with 54 nominations!! While he has often been referred to as "America's composer", this is needlessly limiting. It is much more accurate to call him the *world's* composer. After all, his recent triumphs include concerts and albums with both the Vienna and Berlin Philharmonic Orchestras. He had a trip to Japan for concerts in Tokyo and Matsumoto and had various American stops in San Francisco, Chicago, New York, Washington, Boston, Philadelphia, and his annual three nights of concerts at the Hollywood Bowl. There was also a concert in Milan with the Filarmonica della Scala. In 2024, he celebrated his 92nd birthday. He is still composing, with recent scores including *The Fabelmans* (Oscar nomination #53) and *Indiana Jones and the Dial of Destiny* (the most recent, 54th nomination), along with a new Violin Concerto for Anne-Sophie Mutter, not to mention the full *Across the Stars* album with various other special arrangements for Anne-Sophie. He has given the world so much and for such a long time. He has been an inspiration for countless musicians, composers, producers, directors and filmmakers of all disciplines, as well as music fans all over the world pursuing all manner of unrelated careers. John himself simply wakes up each day and does
the best work that he can to bring more music into our world. He seems to draw considerable inspiration from his own musician friends and feels a genuine drive to create for them. We all continue to benefit from John's good health and tireless passion for music.

This is the climate where I started thinking about a new album project that would be unlike anything I had ever recorded before. It would be a John Williams album that would also be unlike any other. The inspiration for it came from my awareness of the extraordinary flute solos John has featured in so many of his film scores: from *Jane Eyre* to *Star Wars*; from *The River* to *War Horse*. I wanted to shine a light on this particular aspect of his writing, but not within the context of a full symphony orchestra. I wanted a much more intimate setting than that. Los Angeles-based flutist Sara Andon has taken her flute playing around the world, in addition to her ever-active recording and concert schedule

in Los Angeles. My idea was to reconnect Sara with her frequent duo partner, the great Italian pianist and Cliburn gold-medalist Simone Pedroni. Simone's own passion for the music of John Williams is also a lifelong one. He is even director of an annual classical music festival in Alagna, Italy with the tag-line "From Bach to Williams". But my vision for the new recording was not for a duo. It was for a trio. And to round out our threesome I knew that it could only be the great Cécilia Tsan who, in addition to playing on countless John Williams soundtrack recordings for many years, is also a noted soloist and artistic director of her own classical music recital series in Los Angeles (the Mount Wilson Observatory's Sunday Afternoon Concerts in the Dome). This would be the dream ensemble that I hoped to create this program for.

In short, my concept was to present John's music in a classical, recital-type setting of John Williams: Music for Flute, Cello and Piano.

A key detail to what I wanted to do, however, was to only proceed with the project if it had John Williams' full support and approval. My intent was to make this recording *for* him. I made this point clear to the three musicians who were all enthusiastically on board from the moment I first shared with them what I had in mind. Making the pitch or proposal to John Williams, however, did not, by any means, have a foregone result. Having his music newly arranged for an ensemble different from the way he wrote it is not something John has made a practice of. I had a very complete idea of what I wanted to do, at this early stage. I had a full track list for a double-length album. I also had an idea for how I wanted to present this to John, which was not to simply explain or describe it. However good an explanation I might offer would be, it would pale compared to letting him hear something and sharing with him a concrete example of what I had in mind. This would not be a mock-up. I had Simone proceed with his transcription work for two movements from *Jane Eyre*, as well as the piece "In Search of Unicorns" from *Images*. The next step was to record all three pieces remotely, with each of our three musicians. Our recording engineer, Gabe Burch, would then mix the three pieces and I would even have Patricia Sullivan complete her work and master each of them. That is what I sent to John in early January of 2022, along with my complete track list, to hopefully receive his blessing and approval for the project to proceed. On a joyous day, two weeks later, I received his approval on my complete track list and for these three musicians to be exclusively sanctioned to record the new transcriptions for an album and to perform them live. This was an absolute dream. It was unprecedented and was everything that I had hoped for and, in fact, needed for this album to exist as it does. Now the work was really to begin!

Simone Pedroni, in addition to being one of the finest classical pianists in the world, is also a master when it comes to transcribing and adapting full orchestral scores to an ensemble of two or three.

It can't be overstated what an enormous task the music preparation work for this album was going to be for Simone. And it would be astoundingly complicated. In Simone's own words:

> *"The transcription process was divided into several stages: first, an in-depth study of the original scores; then, knowing the possibilities of the three instruments available (piano, flute and cello) to 'reorganize' the available material without ever betraying the original, bringing the soloists to the limit of their virtuosic possibilities. The biggest challenge was to give the feeling that the pieces were originally conceived for trio.*
>
> *"The choice of repertoire was oriented towards a very wide range of the Williams catalog, including many rarities, but excluding those pieces that have a complete sense and cannot be reduced to a chamber ensemble, such as the main titles of* Star Wars *or* Superman*. A particular challenge was to arrange those works that had never been performed live, such as 'In Search of Unicorns' from Robert Altman's* Images*, where there are several aleatoric sections in which the three instruments have to improvise together."*

Work continued for eight months, with Simone completing the mountain of new arrangements just in time for an August 2022 trip to Los Angeles for recording sessions with Sara and Cécilia. We had a day off in the middle of our week of recording sessions and we took particularly good advantage of that day. John Williams invited the trio to visit him at his office and to perform a few of the new pieces for him privately! This was an unspeakably magical and meaningful experience for the musicians and also for them to receive such valuable feedback from the Maestro.

What resulted from that week of recording is what you can now hear on this album. *John Williams Reimagined* is truly a dream project for all of us. It has been recorded with so much love and appreciation for John, personally, and for his music. I suspect that it will be those listeners who know John Williams' music the very best who will be the most surprised by this recording: the performances and the selections. We, of course, have some of John's most famous themes, but we have also included pieces that have not been performed since their original recording sessions of upwards of 30, 40 or 50 years ago! This is a deep-dive journey through John's entire career. Hearing some of these pieces performed so beautifully and live was incredibly moving and emotional for me, as I hope it will be for you.

We open with one of the pieces that made the biggest impression on Sara Andon as a little girl, when she heard the extraordinary flute solo in "Princess Leia's Theme" from *Star Wars*. As this could, arguably, be considered John Williams' most famous flute solo ever, it seemed the perfect starting point for our album. John captured Carrie Fisher's iconic Princess Leia performance so magnificently and gently in this piece. Our recording opens with Andon on alto flute.

John's Emmy Award-winning score for Delbert Mann's 1970 *Jane Eyre* telefilm, starring George C. Scott and Susanna York, is the one more than any other that provided the inspiration for this whole album. It has always been a special score to John himself. In a 1975 interview with Irwin Bazelon, John singled it out as the favorite of his scores up to that time. Written in a late-19th-century Yorkshire style, Jane Eyre is one of the earliest of John's scores to find its way, at least periodically, into his concert programs of today. Hearing our trio perform "To Thornfield" and "Reunion" further assured me that my vision of taking such a flute-centric approach to John's music was indeed warranted and well-justified.

*Memoirs of a Geisha* redirects our attention to our duo of cello and piano. *Memoirs* is one of John's masterpiece scores. His cello solos in the score were written for Yo-Yo Ma, who was, in fact, a childhood friend of Cécilia's. They even shared the same cello teacher in Paris! This three-movement suite from the score is an arrangement by John Williams. The outer movements of "Sayuri's Theme" and "Going to School" beautifully feature both cello and piano, but the middle piece, "A Dream Discarded", allows Cécilia to shine all by herself in a stunning solo. Tsan adds,

> "*In* Memoirs of a Geisha *it was interesting to find a different type of vibrato and glissandi to feature the 'Asian' aspect of the movie without either using the regular 'romantic' ones or without overdoing it as a simplistic cliché*."

Including "In Search of Unicorns" from John's 1972 score for Robert Altman's *Images* shows how deep we are diving here. Not one cue from this score has been recorded or performed since John's original recording sessions for the film. That's not really surprising. The ensemble used was a string orchestra, four large and other smaller keyboards all played by John, and Baschet sound sculptures played by Japanese percussionist Stomu Yamashta, who also contributed voice effects. There were additional Kabuki percussion instruments and an Inca flute. I knew very well that I could rely on the contemporary music techniques of Sara, Cécilia and Simone, so I didn't even hesitate in asking them to prepare this. I knew it would work. I promise you that everything you hear comes from these three musicians, including the sounds that you may not even be able to identify. Andon:

"*It was incredibly challenging and inspiring to come up with an array of colors and extended techniques for the improvisational sections of this track. I have spent many years performing new music, incorporating various standard and extended techniques as well as creating my own by utilizing a combination of techniques at the same time. I use flutter tongue, vocalizing while playing, multiphonic fingerings to produce more than one tone at a time, and doing both at the same time (4 to 5 pitches can be produced simultaneously on the flute). I also performed pitch bending of the tones produced by the flute with my lips, alternating the coverage of the embouchure hole*." Tsan adds, "*On the cello I used some glissandi, ponticello, seagull effect and frotté on the strings to re-create a scary and menacing effect*."

Mark Rydell's 1984 film *The River* had flute solos that I very much wanted to hear Sara Andon play. It's one of John's most beautiful and bucolic scores. I knew that it would lend itself to one of our longest suites on the album, and it actually turned out to be *the* longest. In four movements we offer "Growing Up", "The Pony Ride", "Love Theme" and "Young Friend's Farewell". From Pedroni:

"*The jazz/country flavor of* The River *also proved to be extremely interesting. It is a score that uses a singular ensemble, including two guitars, but also a different way of orchestrating than usual, with many chamber music-like sections that proved to be perfect for the flute, cello and piano. It was amazing to see how the voice of the cello can be a valid substitute for the guitar or for a low trumpet. The score's many passages for solo flute have also been retained in the transcription*."

"The Pony Ride" is light as air and becomes absolutely magical in its interpretation for trio. From our cellist's perspective,

"*In this album, the cello is used as a substitute for various instruments: trumpet, horn, guitar, etc. For 'The Pony Ride', for instance, the cello serves as a guitar for a while. This lengthy use of pizzicato required me to put my bow down to 'free' my right-hand fingers and make it sound 'fluid', which at first was not obvious*."

The deeply moving "Love Theme" again calls on Andon's alto flute. Our suite concludes with the sorrowful "Young Friend's Farewell".

*The Sugarland Express* (1974) was the film that first brought Steven Spielberg and John Williams together. It's a beautiful, blues-flavored score that featured the legendary Toots Thielemans on harmonica as the score's featured soloist. While this score remains one of the few Williams scores to have never received a soundtrack album release, John did prepare two special concert versions of his theme for the Boston Pops. One version retained the harmonica feature, but for the second one John composed an extended flute solo in its place. This is the version used as the basis of our duet for Andon and Pedroni. This was also one of the pieces that was performed for John Williams in person. Andon:

> "*Special techniques used in this track included creating 'blues' inflections, with the special use of air stream to create mini-swells within a given pitch, and subtle lip-bending of pitches by rolling the embouchure hole in and out, as well as finger slides across the open key holes of the flute, all as ornamental 'bluesy' inflections to the melodic lines of the flute*."

The Elegy for Cello and Piano was composed in 1997 for a Los Angeles memorial service of a studio violinist's two children who had died in tragic circumstances. The piece was an expansion of a melody from Williams' score for *Seven Years in Tibet*. Its premiere recording from 2002 featured Yo-Yo Ma in the orchestral version: Elegy for Cello and Orchestra. Our recording, however, returns to the original duo setting, which featured John Williams himself on piano for its premiere. Its hymn-like tone is so fragile and heartfelt.

There has always been a touch of irony having *A.I. Artificial Intelligence,* Steven Spielberg's filmic ode to his director friend Stanley Kubrick, being released in the year 2001. But this aside, what is inarguable is that the film contained some of Spielberg's most touching and haunting film sequences and featured one of John Williams' most deeply profound and achingly beautiful scores. The film's story of an artificial intelligence android, in the form of a young boy, being introduced into a family with what turns out to be only a temporary need for him, moved the composer to create one of his masterpiece scores. "The Reunion" is widely considered the highlight cue of the score and one of the most emotional pieces John has ever composed. As excited as we were to take this on, it was also with not inconsiderable trepidation over the need to do this music full justice. On 1 October 2023 we premiered the live recital concert version of this album at the Rome Film Music Festival. The *A.I.* suite closed the first half of the concert, and I was so moved to see how many people were still wiping tears from their eyes when they came up to me to offer their compliments at the beginning of intermission.

"Han Solo and the Princess" from *The Empire Strikes Back* (1980) is one of John's eternal melodies that will always be with each of us who saw this film in a theater. We were struck by its beauty not only in the love scene sequence that introduced it, which is what we perform here, but also when further reinforced in the soaring reprise as the camera looks through the medical center window from behind Luke and Leia as they watch Lando and Chewbacca aboard the Millennium Falcon depart to find and rescue Han Solo. Continuing, this melody brings this arguably greatest chapter of the *Star Wars* saga to a close as the camera has exited the cruiser and looks back at our heroes through the same window, as the entire Rebel fleet sails off into space.

In 1992 I was blessed to visit one of the most remarkable recording sessions I have ever attended. John Williams was recording his music for Ron Howard's *Far and Away* on the Sony Pictures scoring stage. It became an instant classic, even among its extraordinary sibling scores that fill Williams' legendary filmography. The lush and sweeping melodies are now iconic. Our three soloists had their work cut out for them in this arrangement, which even called on Andon for an outing on penny whistle. Andon remembers,

> "*getting to play the penny whistle with its distinct emotional palette, using a singing quality to the approach, and the use of natural, spontaneous, stylistic melodic inflections and ornaments, was a very inspiring experience evoking the Irish roots of this story*."

*The Fabelmans* is the newest John Williams score included on this album. The film was released in 2022 and saw the composer writing music for events from his closest director-friend's real life: a very personal film for Spielberg and an intimate score from Williams. The main theme of *The Fabelmans* was scored for solo piano, and so it was the perfect piece to feature our miraculous pianist in a solo spotlight.

*Seven Years in Tibet* (1997) was the first time John Williams featured Yo-Yo-Ma as a soloist on one of his scores. John had previously composed his cello concerto for Ma in 1993, setting their friendship and working relationship at over 40 years now. *Seven Years* is a mystical and spiritual score for director Jean-Jacques Annaud's biographical war drama set in the 1940s and starring Brad Pitt. Pedroni adapted the score's extended title track from the original album for this duet for cello and piano.

"A Tree for My Bed" is the most delicate cue from John's epic *Jurassic Park* score, from 1993. That he managed to compose *both* this and *Schindler's List* the same year has remained one of his most astonishing wonders. The lullaby-like cue, which opens with an extended celeste solo as originally orchestrated, lent itself beautifully to becoming a duet for flute and piano here.

For *Hook* (1991), a score that unquestionably ranks with John Williams' very best work, the cue "The Face of Pan" is widely considered a particular standout and triumph. The scene where the lost boys are feeling Peter's face in order to find the inner child of the boy they are familiar with received some of Williams' most magnificently beautiful and expressive writing. Williams further expanded the cue, which had always featured a flute solo, for later performances and recording with the Boston Pops. It was this longer version which provided the material for our trio.

*The Accidental Tourist* (1988) provides a second piano piece for Simone Pedroni to perform unaccompanied. The Lawrence Kasdan-directed film starred William Hurt, Kathleen Turner and Geena Davis. Piano was also the principal solo instrument within the score itself, though almost always with an orchestra present. Still, *The Accidental Tourist* would count among Williams' most gentle and subtle scores and could possibly be considered his most understated and intimate score of them all. Simone Pedroni has an unmistakable touch at the piano and performed this piece convincingly, as though it were written for him.

*Schindler's List* (1993) was the film that, after he saw it for the first time, left Williams with a feeling of humility and a sense that it needed a composer even better than himself. Spielberg responded by assuring him that he was the only *living* composer who *could* do it. The film goes beyond what can be expected from a movie, and the score goes beyond what can be asked of a composer. Together they form a profound and meaningful work of art and even a contribution to the human experience. John received his fifth Academy Award for his work here. From Cécilia Tsan:

> "*The* Schindler's List *theme, initially recorded on the violin, is one of my favorites, as it is emotionally charged in such a poignant way. After recently performing this John Williams arrangement for cello and piano live, you could sense a very intense and moving reaction from the audience, especially after the latest tragic events in the Middle East*."

*Harry Potter and the Prisoner of Azkaban* (2004) expanded the canvas of John's work for the *Harry Potter* franchise and earned the composer his second Academy Award nomination for the series. Our suite for flute and piano, in four movements, begins with "Double Trouble", a piece that first came to be as a Shakespearean song welcoming the students back to Hogwarts for another year. As the main theme of the new film, "A Window to the Past" was composed as a musical connection to Harry's parents. The piece features a standout solo for alto recorder. "Hagrid the Professor" reprises the "Double Trouble" melody. The finale of our suite combines the cues "Chasing Scabbers", "Hagrid's Friendly Bird" and "The Snowball Fight". "Hagrid's Friendly Bird" demands great technical virtuosity and clean articulation with all the important musical inflections of a flying bird! It is now common to have this cue as one of the audition pieces for orchestral flute positions.

John Badham's *Dracula* (1979) comes from a particularly bountiful period of John Williams' career. He had *Superman: The Movie*, *Jaws 2* and *The Fury* just behind him and *The Empire Strikes Back*, *Raiders of the Lost Ark* and *E.T.* just ahead. For *Dracula* John embraced the gothic romance elements of the story in an epic and operatic way. The film's main theme, the love theme, is an iconic work. The duet for flute and piano supplied a lot for Andon and Pedroni to sink their musical teeth into.

Every reunion between John Williams and Steven Spielberg is a special occasion. *War Horse* (2011) was their 25th film together. Williams delivered a magnificent new opus that could rank in the top tier of their collaborations. A challenge for both film and score was the fact that the main character was a horse, one whose exploits we would follow before and during the years of World War I. The score, in many ways, spoke for the horse and contributed immeasurably with building the audience's connection to the film. Our suite opens with "Dartmoor 1912", a beautifully pastoral piece for the English countryside. A flute solo opens the piece before trading off with the cello and piano. The entire suite features star turns from all three musicians before concluding with one of John's most heartfelt and intimate pieces, "Finale and The Homecoming", which musically returns us, and Joey the horse, home.

Our representation of John's theme for the Roland Emmerich and Dean Devlin 2000 film *The Patriot* opens with a bass flute performance of the introductory motif from the cue "The First Ambush". This gives way to the more melodic, civil war-period strains of the title theme, where Andon is joined by Pedroni. The piece is a Williams classic. It masterfully evolves from the gentleness of this opening, steadily gathering patriotism and nobility as it develops into a heroic theme, building further toward its climax with the entrance of Andon on piccolos supported by an American anthem melody from Pedroni's piano. The piece reaches its soaring climax with Andon on both flute and piccolo, powerfully accompanied.

Harrison Ford and Julia Ormond starred in director Sydney Pollack's 1995 remake of *Sabrina*. John contributed a romantic score that featured two original songs. While the main theme from the score featured piano as a solo instrument, we have selected "How Can I Remember?", which additionally featured a lyric by the legendary Alan and Marilyn Bergman, old friends of John's. In the film the song was sung by the great Michael Dees. Stylistically, the piece is unlike any other on this album. A beautiful, overtly romantic but light piece for flute and piano.

The suite in three movements from George Miller's *The Witches of Eastwick* (1987) presents three of the score's absolute highlights. We open with "The Tennis Game", a delightful scherzo that represents the magic that takes over a game of tennis between Devil Daryl (Jack Nicholson), Jane (Susan Sarandon), Alexandra (Cher) and Suki (Michelle Pfeiffer). "The Seduction of Suki and The Ballroom Sequence" opens with John's longest solo for unaccompanied flute

from any of his scores, which so beautifully ushers us into what is justly revered as a contender for the most stunning love theme of John's entire career. There are indeed many, but this is unquestionably among the very best. Finally, "Devil's Dance" (known as "Dance of the Witches" on the original album) has become somewhat of a staple of John's concert programs, particularly during his years with the Boston Pops. The piece is mischievous and diabolically fun. You can hear the composer himself having fun with it in the writing. The piece is really a tour de force for our full trio.

Bringing our epic musical adventure through the career of John Williams to an end is the beloved piece that also brought what may be the most magical film of them all to an end. *E.T.*'s (1982) "Over the Moon" is truly beyond words. It is a virtuosic piece for piano (performed by the great Ralph Grierson on the original soundtrack), with demanding parts for flute and cello to represent the rest of the orchestra, giving our trio program a spectacular encore, if you will. The score won John the fourth of his five Academy Awards but, more importantly, is widely considered one of the greatest scores in film history. I don't know what else can be said, beyond that.

Our goal with this recording was to contribute something new to the recorded canon of John Williams' film music. Along with taking a unique approach to the arrangements themselves, we wanted to include some scores that have been somewhat overshadowed by the number of blockbusters John produced alongside them. John brought his masterful artistry to every film and commission he accepted, whether it was destined for a "top films of all time" list, or not.

Until we started recording, however, it was not self-evident or assured that the concept of this recording would hold water.

Simone Pedroni adds:

> "*The most important thing I discovered in working on the scores is that the orchestral color of the original is always masterful, which made me think that it was impossible to do better. However, as the transcription work progressed, I had to note to my great pleasure and wonder that it is precisely Williams' compositional genius – which is pure, deep and great in itself – that makes his music susceptible to being thought for an ensemble that is not the one for which it was conceived.*
>
> *"We had the opportunity to play some pieces for the Maestro, receiving his approval and above all his interest in an ensemble that unites a percussive instrument (piano), a wind instrument (flute) and a string instrument (cello). On that occasion, it was noted that there was a scarcity of repertoire reserved for this particular ensemble. This must have particularly excited him: in those days he was finishing the score for the last* Indiana Jones*, and he confided to us that he would like to write something for piano, flute and cello to be included in the film, which of course was something impossible for the production!*"

From Sara Andon:

*"From my early childhood, I have been moved by the genius of John Williams. Hearing his music always evokes a full spectrum of deep emotions and vivid images to my heart and mind.*

*"For this project, getting to perform and record the magical flute solos from his masterpiece scores that span his massive career in this unique and reimagined way is a gift beyond words – and it is the best of both worlds.*

*"And when Simone, Cécilia and I went to play for Maestro Williams himself, with his most gracious and welcoming company encouraging us to continue on our special path, this was a life-changing experience beyond my wildest dreams that I will forever cherish with great awe, wonder and gratitude."*

From Cécilia Tsan:

*"I will always remember the day our trio went to play for him for the first time. It was a date around his 90th birthday and, of course, he was being celebrated everywhere. Hearing him telling us 'This was one of my best birthday gifts' after we played 'The Face of Pan' was the ultimate reward for which I will eternally be grateful."*

For myself and the trio, who have all grown up loving and cherishing the music of John Williams, making this recording *for* him was an absolute dream. Now, sharing this music with all of you is our ultimate reward and joy.

**Robert Townson** is the most prolific producer of film music in the world. Working with the legends of film music, past and present, including Jerry Goldsmith, Alex North, Elmer Bernstein, John Williams, James Horner, Alan Silvestri, Hans Zimmer, Danny Elfman, Alexandre Desplat, Michael Giacchino, Brian Tyler and almost everyone else, Robert produced nearly 1500 film music recordings for Varèse Sarabande Records, over his 30-year career there.

Robert began producing a series of international film music concerts during his days recording with the Royal Scottish National Orchestra and today collaborates with nearly all the world's major film music festivals. Robert continues his album and concert production activities bringing great film music, live and recorded, to audiences all over the world.

Robert has also commissioned large scale scores and concert pieces. His most recent being a 10 movement – 10 composer work for a concert called *Pictures at an Exhibition: The Paintings of Bob Peak*, which was premiered by Leonard Slatkin at Walt Disney Concert Hall.

Robert formed Robert Townson Productions in 2019 and has received six international lifetime achievement awards for his work, from Spain, Poland, Italy, Abu Dhabi, Croatia, and Belgium.

For more information, please visit **roberttownson-productions.com**

Pianist, conductor and arranger **Simone Pedroni** is an award-winning artist, celebrated the world over for his effortless virtuosity, mystifying color palette and his commanding, charismatic stage presence. A pupil of Piero Rattalino at the Conservatorio Giuseppe Verdi of Milan and of Lazar Berman and Franco Scala at the Academy "Incontri col Maestro" of Imola, Simone Pedroni won the Gold Medal at the prestigious Van Cliburn Competition in Texas in 1993. This award launched his solo career, and since then he has been a soloist in high demand, performing all over the world in recital and with some of the most highly acclaimed orchestras, and has collaborated with conductors such as Sir Yehudi Menuhin, Vladimir Spivakov, Zubin Mehta, Eliahu Inbal, Stanisław Skrowaczewski, Gianandrea Noseda, Roberto Abbado, Oleg Caetani, Leonard Slatkin, Riccardo Chailly and Vladimir Ashkenazy.

He has performed at the Teatro alla Scala in Milan, Carnegie Hall in New York, at the Herkulessaal in Munich, the Filharmonia Narodowa in Warsaw, and the Teatro Colón in Buenos Aires, as well as at numerous other sold-out concerts in the United States, Japan and China.

In 2014 Mr. Pedroni created the acclaimed Alagna Music Festival "Da Bach a Williams", of which he is currently the Artistic Director.

With the American flutist Sara Andon he released the double album for Sony Classical *Cinema Morricone: An Intimate Celebration*, with his own transcriptions and arrangements of Ennio Morricone music.

In 2022 he was a soloist for *Symphony of Three: Peace – Love – Tolerance* commissioned by the Abu Dhabi Festival and composed by Ihab Darwish, David Shire and John Debney.

For more information, please visit **simonepedroni.com**

**Sara Andon** is an international soloist and recording artist known for her ravishing tone and deeply engaging musical interpretations. She has performed all over the world with orchestras such as the Royal Scottish National Orchestra, Orquesta Sinfónica de Tenerife, Los Angeles Philharmonic, LA Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, as well as orchestras for hit Broadway shows Disney's "Beauty and the Beast," "Les Misérables," "Wicked," and "Phantom of the Opera."

Ms. Andon is also Principal/Solo Flutist of the Redlands Symphony, Los Angeles Ballet Company, Brightwork Newmusic Ensemble, and records weekly with the Hollywood Studio Orchestras. Her countless TV, video game and film score recordings include such blockbusters as *Avatar: The Way of Water, The Super Mario Bros. Movie, The Color Purple, Creed III, Disney's The Jungle Book (live action),* and *Ghostbusters: Frozen Empire.*

As a Varèse Sarabande concert soloist, Andon has been featured in concerts all over the world since 2013, performing the music of iconic composers Alex North, Elmer Bernstein, Georges Delerue, John Williams, Lalo Schifrin, Henry Mancini, John Corigliano, Alan Menken, John Barry, and Ennio Morricone.

Her two most recent solo recordings, *Cinema Morricone – An Intimate Celebration* and *Return to Life* (Sony Classical), honor legendary composer Ennio Morricone, and she was also a soloist for the 2022 global symphony project *Symphony of Three: Peace – Love – Tolerance*.

Andon is a graduate of USC and the Yale School of Music, the Artist Teacher of Flute at the University of Redlands Conservatory of Music and at Idyllwild Arts Academy, and gives masterclasses throughout the world.

For more information, please visit **sara-andon.com**

Born in France, **Cécilia Tsan** began playing the cello with the same teacher as her childhood friend Yo-Yo Ma. After majoring in Philosophy and Chinese, she was accepted at the Paris Conservatoire National Supérieur de Musique, under André Navarra, and was awarded the 1st Prize for Cello *summa cum laude* and the 1st Prize for Chamber Music. She is a prizewinner at the Barcelona International Competition, the Florence International Competition and the winner of the Debussy Prize at the Paris International Competition.

Ms. Tsan toured throughout the world, not only as a soloist, but also as a chamber musician with Rudolf Firkušný, Jean-Yves Thibaudet, Michel Dalberto, Bruno Rigutto, Pascal Rogé, Pierre Amoyal, Augustin Dumay, Martin Chalifour, Hatto Beyerle, Gérard Caussé, Heiichiro Ohyama and Edgar Meyer, among others.

She has regularly performed on radio, television and in films. Since she moved to Los Angeles, she has been recording hundreds of movie soundtracks with various composers including John Williams, James Newton Howard, Alexandre Desplat, James Horner, Randy Newman, Hans Zimmer, Danny Elfman, David Newman, Jerry Goldsmith, Alan Silvestri and John Debney.

Cécilia has regularly served as Principal Cello for the Oscars, the Emmys, and previously for *American Idol*, *Dancing with the Stars*, and *America's Got Talent*.

In 2017, she co-founded the summer music series "Sunday Afternoon Concerts in the Dome" at the iconic Mount Wilson Observatory and became its Artistic Director, presenting chamber music and jazz concerts.

Cécilia met John Williams in 1997 when they recorded his *Elegy* and Concerto with Yo-Yo Ma. Later, when he heard that she was about to play the solo part of *Memoirs of a Geisha* in concert, he asked her to come play for him. She has since recorded all his latest soundtracks in Los Angeles including the *Star Wars* sequel trilogy, *The Fabelmans, Indiana Jones* and *Across the Stars*…

For more information, please visit **ceciliatsan.com**

robert townson
PRODUCTIONS

Recording Producer: Robert Townson
Recording & Mixing Engineer: Gabe Burch
Recorded: 20, 22, 24, 31.VIII.2022, The Village, Los Angeles
Mastering: Patricia Sullivan at Bernie Grundman Mastering
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